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**BRIGGS'**



**BANJO**

**INSTRUCTOR.**

PRESENTED TO THE 8051. 80.



By Oliver Ditson & Co.

Received Dec. 30, 1859 - No. 38277



375

# **BRIGGS'** **BANJO INSTRUCTOR:**

CONTAINING THE  
**ELEMENTARY PRINCIPLES OF MUSIC,**

TOGETHER WITH

**Examples and Lessons,**

NECESSARY TO FACILITATE THE ACQUIREMENT OF A PERFECT KNOWLEDGE OF THE INSTRUMENT

TO WHICH IS ADDED

A CHOICE COLLECTION OF PIECES, NUMBERING OVER FIFTY POPULAR

**DANCES, POLKAS, MELODIES, &C. &C.**

MANY OF WHICH HAVE NEVER BEFORE BEEN PUBLISHED.

COMPOSED AND ARRANGED EXPRESSLY FOR THIS WORK.

**BY THOMAS F. BRIGGS.**

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., WASHINGTON ST.

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## PUBLISHER'S PREFACE.

Shortly after the death of T. F. Briggs, the publisher was solicited by Mr. Briggs' friends to publish "BRIGGS' BANJO INSTRUCTOR." As there had never yet been published a complete method for this instrument, and as Mr. Briggs had acquired a great reputation as a performer upon the Banjo,—the publisher was induced to issue this work, and thus give the world a scientific and practical method for an instrument which has been ever considered a mystery unlearnable, and for which music had never before been written.

This book contains many choice plantation melodies which the author learned when at the south from the negroes, which have never before been published—thus forming a rare collection of quaint old dances, &c., which will render them attractive to all the lovers of music.

We insert the following touching narrative of the death of Briggs, which appeared recently in "The Pioneer," (a California Magazine,) from the pen of Geo. Wilkes:—

Poor Tom Briggs! How I recollect him as he used to enter between the first and second divisions of the performance, with his banjo on his shoulder, and his cheerful—"Good even! white folks!"

Black as he made himself, Tom Briggs could not help being handsome, while the special set of his vest, and the exquisite trim of his lower outline, helped largely to his title as the "Darky Apollo."

There are some persons so resolutely good looking that no paint will disfigure them, no garb entirely disguise, and of this sort was poor Tom Briggs.—Wisely appreciating his good gifts, he preferred the silent favor they inspired in the minds of an audience, to the claque which is the reward of preposterous exaggeration. He was the dandy nigger; clean as a race horse, fine as a star, and when his finger struck the banjo, you felt that he was filled with the spirit of an artist. Altogether, Tom Briggs was an extraordinary person, and had he chosen a less humble instrument, and subjected his taste to the tinge of science, he would have achieved an elevated and refined renown. As it was he distanced rivalry, elevated the banjo to the rank of the guitar, and rendered his performance not only the feature of a second concert, but a by word of surprise. This makes him a character worth notice. Whenever any one played to ears which had once heard him, the comment invariably was—"Ah, but you should have heard Tom Briggs!" This was fame; and Tom Briggs felt its inspiring influence, and day by day he played more famously because of it.

Success develops genius. Those who cannot wait it stop on the near side of Jordan; and there they must remain till it gives them strength to get beyond. But Tom Briggs took one jump to the right side of the Happy Valley, and leaving competition in the rear, made it useful to him in the way of contrast. Every one conceded the superiority of Tom Briggs!

But Tom Briggs had other merits than attached to his pursuits. He possessed a kind and gentle spirit, he was shy, modest and reserved, and free from the hard habits which characterize many of his class.—He had a great notion, too, of being a gentleman, and instead of hanging about taverns and passing his time in vulgar pleasures, he devoted himself to elegant attire, good company, and that laborious practice which is the mother of improvement.

Nevertheless Tom Briggs pursued these inclinations without offence to his professional

associates.—With all his niceness of dress and manner, there was no exceptional vanity in his bearing; nothing about him which the most jealous critic would style "fashionable." He had an inborn gentility which oozed out of him as it were, gracefully, and you could feel no more objection to it, than to the just pride of a handsome girl who only evinces an amiable desire to be fine. Elegance was his "natural gift," and I verily believe his comrades took as much pride as himself in his glossy wristbands and his straw kids; and perhaps felt that they were in some way associated with the dignity of the band. Certain it is, that his unassuming excellence had made a deep impression on their minds, and when he was lowered out of sight, many a tear dropped silently into the fresh sand that lay ready to be heaped into his grave.

The evening performance that succeeded the ceremony was a doleful one. "For my part," said Horn, "I scarcely knew what I was about. Tom and I had travelled together for years, and it seemed to me as if I had lost a brother. All my main business was done with him, and when I looked around in the middle of my work, and found a strange face in place of his, and remembered that I had just helped to put him in the ground, I nearly 'broke down!'"

As he said this, the eye of the humorist became moist, a slight tremor and huskiness was perceptible in his voice, and turning half round, so as to look another way, he suddenly asked a crowd of us to drink.

"Ah, gentlemen," said he, when we had all got our glasses, and he had cleared his throat, "You'll never see the like of poor Tom Briggs again! He was different from most others players. They seldom take any pride in their business, and are generally satisfied with any cheap instrument they can get, but Tom was very particular; he never stood upon the price of a banjo, and when he got a good one he was always studying some way to ornament and improve it. He had a light one and a heavy one for different kinds of work, and he played so strong that he had to get a piece of steel made for the end of his finger, as a sort of shield, to prevent his tearing off his nail. He was very fond of playing the heavy one, and when we were coming up the coast, he would sometimes strike his strongest notes, and then turn around to me so proud, and say, 'Ah! Eph, what'll they think when they hear the old cremona speak like that?'"

It did not make any difference when he took sick. He played away all the same. Only after he got here he could only play the light one. He used to have it hanging against the wall, so as he could reach it in bed. Most any time you went in you'd hear him talking to the old cremona, as he called it, and making it talk back to him. By'n by he got so weak he could scarcely hold on to it, and I have sat by his bed and watched him till the sound became so faint, that it seemed as if he and the banjo were both falling into a dream. All the while he kept up a good heart—poor fellow! and we kept encouraging him along, too; and every now and then he would raise himself up and say, 'Ah! how I'll make 'em look around when I get strength enough once more, to make the old banjo speak!'"

"But at last, he felt that he was going; and after some straight, sensible talk, he told us, when he died, to take the two banjos and pack them up carefully, and send them home to his father and mother. An hour before he went, he asked me to hand him his banjo. He took hold of it, and looked at it for a minute as if he were looking at a person whom he was going to part with forever; then he tried to hit it. But he could merely drop the weight of his thin fingers on the cords. There was no stroke to his touch at all. He could just barely make a sound, and that was so fine that it appeared to vanish away like the buzz of a fly. It was so dim that I don't believe he heard it himself, and he dropped his hand as he gave it up. Then he looked at me as if he understood everything in the world, and shaking his head, said, 'It's no use, Eph—hang it up—I can not hit it any more!' These were the last words that poor Tom Briggs ever spoke!"

At this the speaker wiped a tear from his eye; but it did him no discredit, for he had described the death of an artist, and given the best proof of a man!





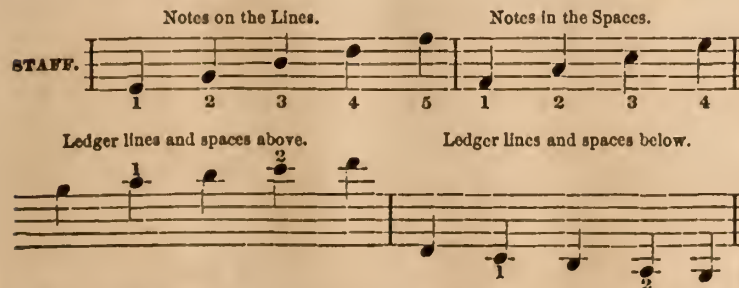
# ELEMENTARY PRINCIPLES OF MUSIC.

## KINDS OF NOTES, &c.

Music is composed of seven notes, which are named after the first seven letters of the alphabet; A, B, C, D, E, F, G. These notes are used to express sounds, and are written on five parallel lines, and in the spaces between the lines.

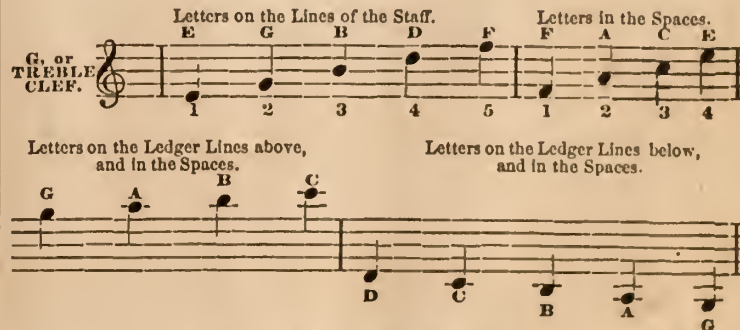
These five lines and four spaces are called the **STAFF**.

As the Staff is not sufficient to express all the sounds in music, short lines, called **Ledger lines**, are placed above and below the Staff, when required.



Both lines and spaces are numbered from the bottom of the Staff, upwards.

The names of the notes are determined by a sign, called a **CLEF**, which is placed at the commencement of the Staff. The Treble, or G Clef only, is used in Banjo music, and is placed on the 2nd line of the Staff.

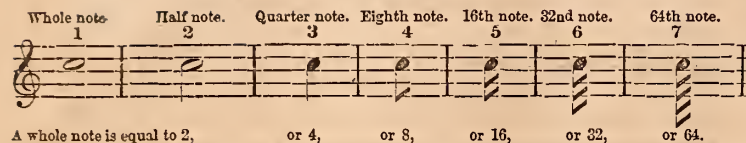


## FORMS OF NOTES.

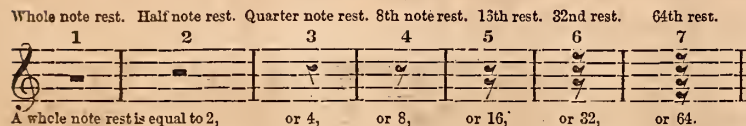
There are seven forms of notes, each having a different value. By the value of a note, is understood, the duration of sound which it indicates; this duration is determined by the form of the note. Each of these notes has a Rest, or sign for silence, which corresponds with it in value or duration.

## ELEMENTARY PRINCIPLES OF MUSIC.

## NOTES.



## RESTS.



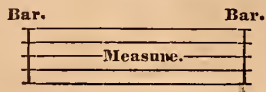
The Dot, placed at the right hand side of a note, or rest, increases its value one half. Thus, a dotted Whole note is equal to a Whole note and a Half note. A dotted Half note is equal to a Half note and a Quarter note.

## EXAMPLE.



## MEASURES, &amp;c.

Every piece of music is divided into short and equal portions, called measures, by small bars drawn perpendicularly across the staff.



A piece of music is divided into strains by the use of the Double Bar. When dots are placed *before* the double Bar they show that the strain previous is to be repeated; when dots are placed *after* the Double Bar, that the strain following is to be repeated.

## TIME.

There are three kinds of Time; namely, Common time, when each measure contains two or four equal parts; and Triple time, when each measure contains three equal parts. *Compound* time, when each measure contains six or more parts. Common time is marked by the letter C, and by figures. Triple, and Compound time, by figures only.

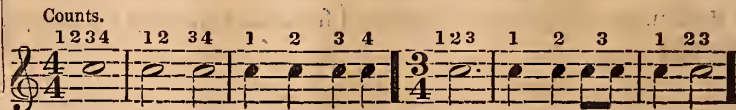
The letter C, signifies that each measure contains the value of a whole note. When figures are used, thus,



they signify that each measure contains such fractional part of a whole note, as the figures indicate.

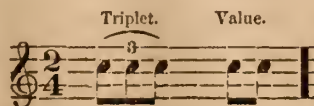
The *upper* figure shows the number of parts, or counts; the lower figure the kind of note to each part or count.

## EXAMPLES OF TIME.



## TRIPLET.

The Triplet, is a group of three notes of any kind, over which the figure 3 is placed; these *three* notes are to be played in the time of *two* of the same kind.



## SHARP, FLAT, AND NATURAL.

The Sharp (♯) is a sign which raises a note a semitone. The Flat (♭) lowers a note a semitone; and the Natural (♮) restores a note, that has been affected by a ♯ or ♭, to its original sound.

A ♯ or ♭ placed before a note, is called an Accidental, and affects all the notes of the same name throughout the measure in which it occurs.

When sharps or flats are placed at the beginning of a piece of music, they affect *all* the notes of the same name *throughout* the piece. The sharps and flats at the beginning of a piece, are called THE SIGNATURE.

There are as many sharps and flats as there are notes; the sharps are placed, beginning with F♯ by fifths ascending, and by fourths descending. The flats are placed, beginning with B♭, by fourths ascending, and by fifths descending.

## THE KEY NOTE.

The principal note on which a musical composition is established, is called the Key Note, the Key of a piece is indicated by the signature. Each Major Key has its relative Minor Key.

In a sharp signature the Major key is found one semitone above the last ♯ in the *signature*, and the minor key two semitones below it. In a flat signature the major key is found five semitones *below* the last flat in the signature, and the minor key four semitones above it.

To know whether a piece is in the major or minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a ♯, ♭ or ♮; if not, the piece is in the major key. If it is altered, the piece is in the minor key.

## THE PAUSE, &amp;c.

The Pause, ☉ is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he thinks proper.



When a Pause is placed over a Double Bar, it shows the end of the piece. Da Capo, or D. C. indicate that the performer must begin the piece again, and end at the first double bar, or continue to the word Fine. The Sign § indicates that the performer must return to the first sign, and end as in the D. C.



## SIGNS INDICATING THE DEGREE OF POWER.

<i>Piano</i> , or <i>p</i> .....	Soft.
<i>pp</i> .....	Very soft.
<i>Dolce</i> , or <i>Dol.</i> .....	Sweet.
<i>Forté</i> , or <i>f</i> .....	Loud.
<i>ff</i> .....	Very loud.
<i>mf</i> .....	Moderately loud.
<i>sfz</i> , <i>sf</i> , <i>fz</i> , or $>$ .....	Suddenly loud.
<i>rfz</i> , <i>rf</i> , or $<$ .....	Gradually loud.
<i>Crescendo</i> , <i>Cres</i> , or $\text{<=>}$ .....	Increase in sound.
<i>Dim</i> , <i>Decres.</i> or $\text{>=<}$ .....	Decrease in sound.

## MANNER OF HOLDING THE BANJO.

The Banjo should be placed transversely on the right thigh, the right fore arm resting upon the edge of the instrument, the hand hanging above the strings so as to bring the wrist just over the bridge. The head of the Banjo should be elevated so as to bring it nearly even with the left shoulder.

## THE LEFT HAND.

The left hand should lightly press the neck just below the Nut, between the thumb and the first finger, leaving the ends of the thumb and fingers free. The arm should hang naturally, with the elbow separated from the body; the fingers should be separated and held ready to strike the strings perpendicularly. The thumb is sometime used to *stop* the fourth string.

## THE RIGHT HAND.

The thumb should be extended and rest on the 5th string. The fingers should not be separated, but held closely together, and move simultaneously with the first finger; the first finger should be held a little farther out from the hand than the other fingers. The fingers should be held stiff, except at the 3d joint. The wrist should be held limber.

## MANNER OF PLAYING.

In playing, the thumb and first finger only of the right hand are used; the 5th string is touched by the thumb only, this string is always played *open*, the other strings are touched by the thumb and the first finger, the thumb and finger should meet the strings obliquely, so as to cause them to vibrate across the finger-board. The strings are touched by the ball of the thumb, and the nail of the 1st finger. The first finger should strike the strings with the *back* of the *nail* and then slide to. When using the thumb, the first finger nail should rest against the 1st string; when using the first finger, the thumb should rest on the 5th string; when the first finger strikes any one of the strings, other than the 1st string, the finger should slide to, and rest on the next string to the one struck; when the 1st string is struck, the finger should slide to, and rest on the top of the instrument.

## MANNER IN WHICH THE BANJO IS STRUNG AND TUNED.

The Banjo has 5 strings, the 1st, 2d, 3d and 5th of which, are Gut, and the 4th is of Silk covered with silver wire.

The 3d string is tuned first, then the 2d string is tuned a third above the 3d string, then the 1st string is tuned a fifth above the 3d string, then the 4th string is tuned an octave above the 3d string, then the 4th string is tuned a fifth *below* the third string.

Owing to the peculiar construction of the Banjo, the performer can play in *two* keys *only* without changing its *pitch*, these *two* keys, are the keys of the 1st string and the 5th string.

The 3d string is usually tuned to the letter *D*, (the same with the 3d string of the Violin,) and the 4th string a fifth below which makes it *G*, therefore the keys of *C* major, and *D* major, are called the *Natural* keys of the Banjo.



# INSTRUCTIONS FOR THE BANJO.

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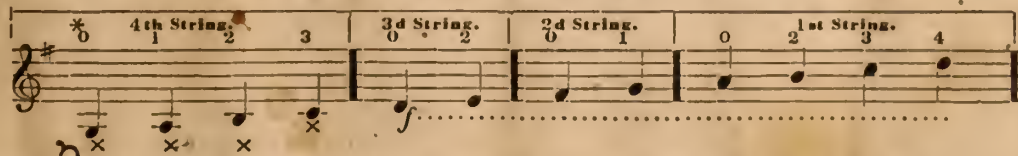
All Banjo music is *written* in the keys of G and D, therefore, when the performer wishes to play in any other keys, he has but to change the *pitch* of the strings, and then play in the key of G or D, producing the *sounds* of whatever key he tuned to. In this manner while it would seem to the performer that he was playing in the key of G, or D, the tones he would produce might be in the key of A $\flat$ , or any other remote key he might tune to. It will thus be seen that the Banjo can be played in *any* key.

## THE BANJO.



\* The letters at the end of the strings indicate the names of the open strings, the letters on the finger-board indicate the Gamut or Scale in the Key of G, this key being the principal key of the Banjo. The 5th string is always played *open*, and is generally called the *Thumb String*.

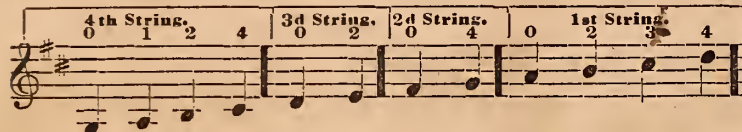
## GAMUT IN THE KEY OF G.



○ Indicates an open string; 1, the first finger of the *left* hand; 2, the second finger; 3, the third finger, and 4, the fourth finger.  
 ○ × Indicates the thumb of the *right* hand, and F, the first finger.

## INSTRUCTIONS FOR THE BANJO

In the key of G, the letter F is sharped; in the key of D, the letters F and C, are sharped: therefore as the F is sharped *naturally*, that is in *tuning* the Banjo, the performer has therefore but to sharp the letter C, to play the Gamut in D.



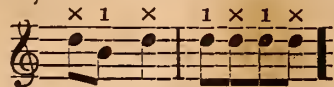
To tune by the A tuning fork, the 1st string should be tuned in unison with it, then tune the 3d string a fifth below, after which, tune as before directed.

The greatest difficulty in playing, is to *stop* the strings perfectly. In this, the pupil must be guided almost entirely by his ear; he should, however, *generally* allow half the width of his finger, as space between each finger, and also keep the first finger about the same distance from the *nut*. In *stopping* the 4th string, the *first* finger should be placed about a finger's width *below* the *nut*.

## MOVEMENTS, Etc.

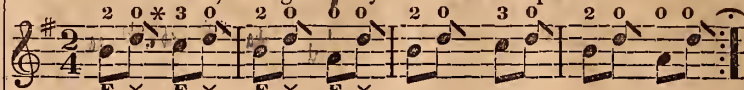
There are five principal movements or motions used in Banjo music, and as these form the basis of all Banjo pieces, the learner should become thoroughly familiar with them.

Whenever the letter D of the fourth line of the staff occurs *singly*, it should be played on the 5th string. When two or more occur, the *first* should be made on the 1st string, the next on the 5th string, and so on, thus:

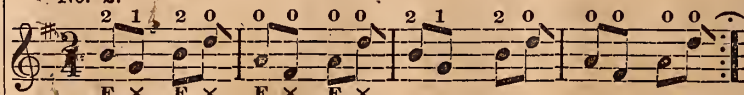


## MOVEMENTS. No. 1.

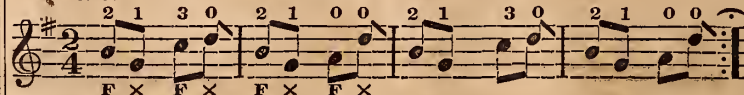
Commence slow, and gradually increase the speed.



No. 2.



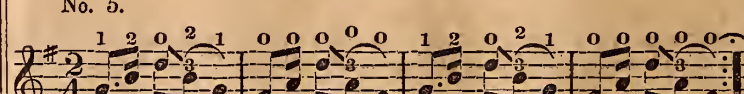
No. 3.



No. 4.



No. 5.



## CHORDS.

A Chord is a union of two or more sounds, to be played simultaneously.

When a single chord occurs, it is to be played by the first finger alone, which is done by sliding the finger rapidly over the strings, beginning with the *lowest* note.

When two or more chords composed of the same letters occur, the first is made with the first finger, and the second is made by sliding the back of the *nail* of the thumb rapidly over the strings, commencing with the *upper* note of the chord.



• The notes to be played by the thumb of the

## INSTRUCTIONS FOR THE BANJO.

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MARY BLANE.

[illegible]

OLD DAN TUCKER.

DANDY JIM.

\* The double stem indicates the D of the 5th, or thumb string.



## INSTRUCTIONS FOR THE BANJO.

## JIM CROW POLKA.

F x F x F F x

F

F x F x F x F x

F x F x F x F x

D. C.

## DANCE, BOATMAN, DANCE.

F x F x F x F F x

F

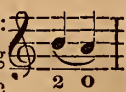
F F x F F F x F F x F x F

x F

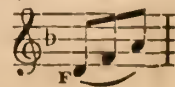
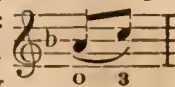
Fine.

## THE SLUR.

In playing, two notes over or under which a curved line, or slur — is placed, and which are to be made on the *same* string, thus: the first note is to be struck by the first finger of the right hand, and the second note is to be made by pulling the string with the finger of the left hand, used in making the first note, thus, in the above example, B is the first note, this is made by placing the 2d finger on the 1st string; A, which is the second note, and which comes on the open string, is made by pulling the string with the 2d finger as it is being removed from the string.

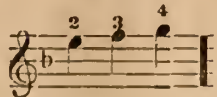


When the slur is found on two or more *ascending* notes, which occur on the *same* string, the first note is struck by the first finger of the right hand; the next note is made by bringing a finger of the left hand down with force upon the string, thus: The 1st note, A, is made by the right hand, the 2d note is made by striking the string with the 3d finger of the left hand. When the slur is found on two or more *ascending* notes which occur on *different* strings, they are made by striking the first note with the 1st finger of the right hand, and then sliding the first finger over the remaining notes, thus: The D is struck, and the finger then slides over the F $\sharp$  and A



## SECOND POSITION.

Whenever notes occur that are higher than the D of the first string, the Thumb of the left hand should be placed just above the 5th string, so as to bring the first finger upon the place where the 3d finger makes D, when the hand is in the natural position. Then to make E, put down the 2d finger on the 1st string; to make F $\sharp$  put down the 3d finger on the same string; to make G, put down the 4th finger on the same string, taking care to keep the fingers apart about the width of a finger. When the hand is placed thus, it is said to be in the 2d Position. The 1st string is the only one ordinarily used in the 2d Position, and the letters stand on the staff, thus:



## LUCY NEAL.





## INSTRUCTIONS FOR THE BANJO.

## GIT UP IN DE MORNIN.

Two staves of music in G major (one sharp) and 4/4 time. The first staff contains a melody with a triplet of eighth notes in the fourth measure. The second staff provides a bass line with chords marked 'F' and 'F x'. The piece concludes with a double bar line and the marking 'D. C.' (Da Capo).

## MISS LUCY LONG.

Two staves of music in G major and 4/4 time. The first staff features a melody with chords marked 'F x' and 'F F x'. The second staff continues the melody and bass line, ending with a double bar line.

## O! LUD GALS.

Two staves of music in G major and 4/4 time. The first staff includes a section marked '2d Pos.' (Second Position) above the melody. The second staff contains a triplet of eighth notes and chords marked 'F', 'F x', and 'F x'. The piece ends with a double bar line.

# INSTRUCTIONS FOR THE BANJO.

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## ROSA LEE.

F F..... F F x x F F.....

2d Pos.

SYMPHONY.

## OLD JOHNNY BOKER.

F F x F F x F x F

## DE BONES IN DE BARN YARD.

F F x F

D. C.

## INSTRUCTIONS FOR THE BANJO

## CARRY ME BACK TO OLD VIRGINNY. ✕



## WHO'S DAT A KNOCKIN' AT DE DOOR.



## DEAREST MAE.

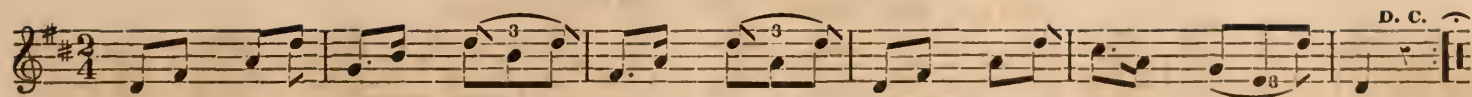




# INSTRUCTIONS FOR THE BANJO.

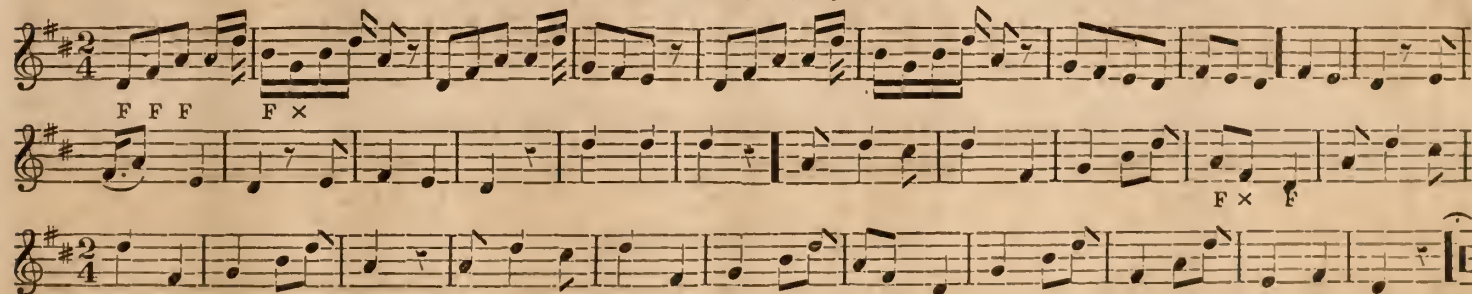
17

## OLD DINAH'S GOIN' TO TOWN.

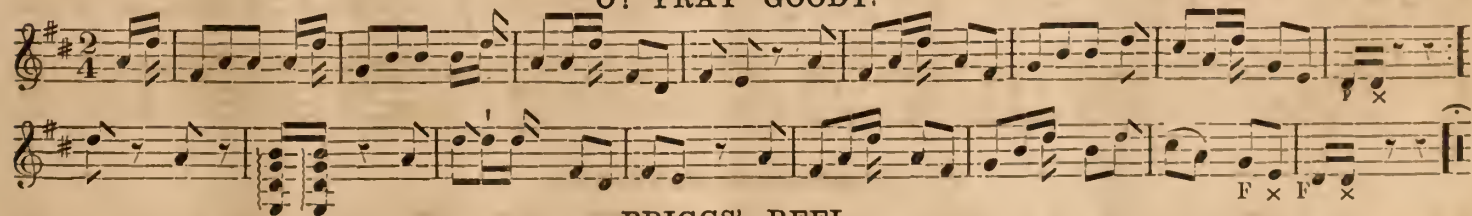


## OLD KING CROW.

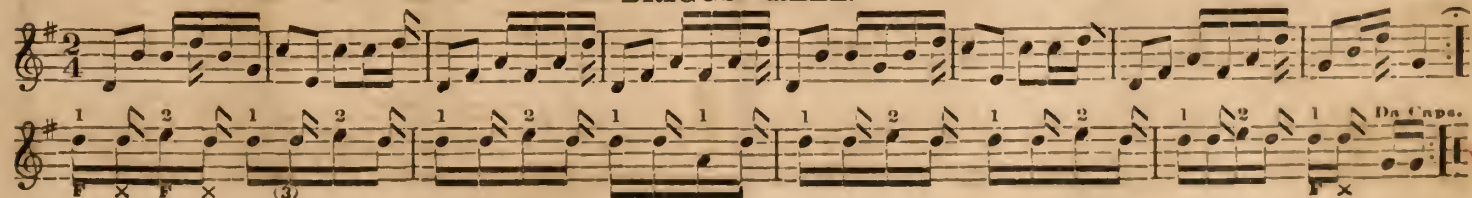
Turn to table of Keys.



## O! PRAY GOODY.



## BRIGGS' REEL.



## INSTRUCTIONS FOR THE BANJO.

## EPHRIAM'S LAMENT.

2d. Pos.

## WALK ALONG JOHN.

F x F x

## SEBASTOPOL BREAKDOWN.

1 2 3 4 3 1 2 3 4 3 1 2 3 4 D. C.

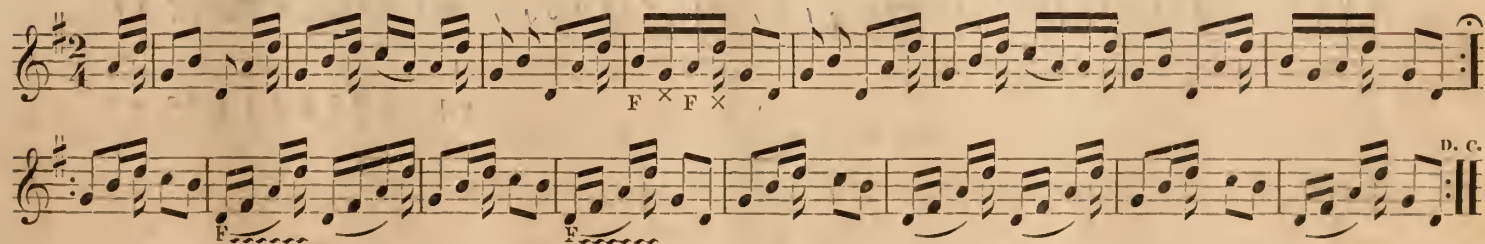
F x F x



## BRIGGS' CORN SCHUCKING JIG.



## CIRCUS JIG.



## CAMPTOWN HORNPIPE.



## INSTRUCTIONS FOR THE BANJO.

OLD 76. REEL.

Turn to Table of Keys.

The image shows two staves of musical notation for the song 'The Rose Tree'. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The second staff is also in treble clef, 2/4 time, with a key signature of one sharp. It features a similar melodic style with eighth and sixteenth notes, including triplet markings. Both staves have a series of 'F' notes and 'X' marks below the notes, likely indicating fingerings or specific notes for a particular instrument or voice part. The notation is typical of early 20th-century sheet music.

LUCY LONG POLKA.

The image shows a musical score for a waltz, likely from the operetta 'The Merry Widow'. It consists of two staves of music. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a waltz rhythm, with various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The bottom staff also begins with a treble clef and a key signature of one sharp. It contains a bass line with similar musical notations, including fingerings (1, 2) and dynamic markings. The score is presented in a traditional, handwritten style with a decorative border.

WALK INTO DE PARLOR JIG.

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. Below the staff, there are rhythmic markings: 'X X F F X F X F' followed by a double bar line, then 'F F X F X F F X F X F F X F X F', and finally 'F F X F X F'. The second staff continues the melody, also featuring triplets and eighth notes. Below this staff, the rhythmic markings are 'F F X F X', 'F F X', 'F X X F X F X', and 'F F X F X F'. The piece concludes with a double bar line and the marking 'D. C.' (Da Capo).

[illegible]

Tune the Fourth String to A.

Tune the Fourth String to A.

F F x F x F F F F x F x F x F x D. C.

Musical score for 'DARKIE FISHER'S HOBBY'. The score is written for two staves. The first staff contains a melody with notes and rests, and the second staff contains a bass line with notes and rests. The melody is in 2/4 time and the bass line is in 2/4 time. The key signature is one flat (B-flat). The score is divided into two systems. The first system has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The second system has a key signature change to one flat (B-flat) and a time signature change to 2/4. The score ends with a double bar line and a repeat sign.



## INSTRUCTIONS FOR THE BANJO.

PHILADELPHIA REEL.

Musical score for "The Merry Widow" by Franz Lehár. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent triplet pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal line is written in a soprano range and includes lyrics in both English and German. The score is published by G. Schirmer, New York.

CARNEY JIG.

## HARD TIMES.

[illegible]

D. C.



## KICK UP DE DEBBLE ON A HOLIDAY.



## ETHIOPIAN CRACOVienne.



## THE CONGO PRINCE JIG.

[illegible]

BRIGGS' JIG.

The Bird Song

J. S. BACH

BWV 171

D. C.

### BRIGGS' BREAKDOWN.

[illegible]

## NEBER DO TO GIB IT UP SO.

Turn to Table of Keys.

Two staves of music in 2/4 time, key of D major. The first staff contains a continuous eighth-note melody. The second staff features a similar melody with some rests and a final four-measure phrase marked with '4' above the notes. Fingering is indicated by 'F' and 'X' below the notes.

F F X F F X F X F X F F F X F X F X

F F X F F X F

## NIGGA FROM DE SOUTH.

Two staves of music in 2/4 time, key of D major. The melody consists of eighth and sixteenth notes, ending with a double bar line.

## DE GAL WID DE BLUE DRESS ON.

Two staves of music in 2/4 time, key of D major. The melody is composed of eighth and sixteenth notes. The final measure of the second staff includes a triplet of eighth notes marked with a '3' above them, followed by a single eighth note marked with a '1'.



## INSTRUCTIONS FOR THE BANJO.

## OLD ZIP COON.

Two staves of music for 'OLD ZIP COON' in 2/4 time. The first staff contains a melody with notes and rests, with fret numbers (F, FF, X, F, FF, X, E, F, X, FF, X) written below. The second staff contains a bass line with notes and rests, with fret numbers (FFF, FFF, X, FF, X, F, X, F, X, F, X, F, X, F) written below. The piece ends with a double bar line and repeat dots.

## JIM CRACK CORN.

Two staves of music for 'JIM CRACK CORN' in 2/4 time. The first staff contains a melody with notes and rests, with fret numbers (F, FF, X) written below. The second staff contains a bass line with notes and rests, with fret numbers (FF, X, FF, X, F, F, 3, 3, 2, 1, X, F, X, FF) written below. The piece ends with a double bar line and repeat dots.

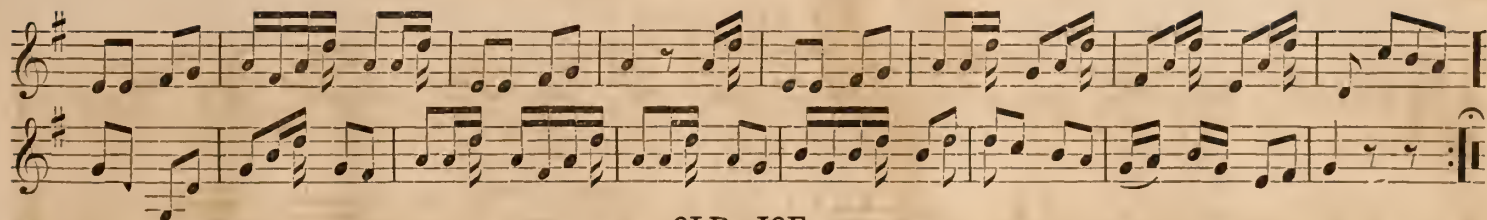
## GOING OBER DE MOUNTAINS.

Two staves of music for 'GOING OBER DE MOUNTAINS' in 2/4 time. The first staff contains a melody with notes and rests. The second staff contains a bass line with notes and rests, with a 'D. C.' (Da Capo) instruction at the end. The piece ends with a double bar line and repeat dots.

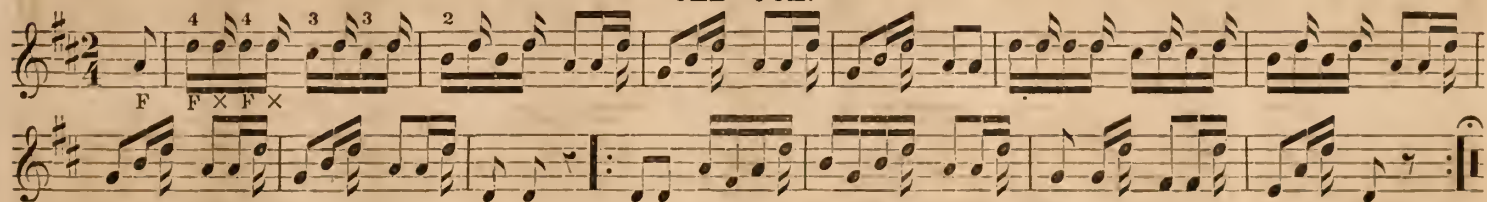
## ALABAMA JOE.

Two staves of music for 'ALABAMA JOE' in 2/4 time. The first staff contains a melody with notes and rests, with fret numbers (F, F, X) written below. The second staff contains a bass line with notes and rests, with fret numbers (X, X) written below. The piece ends with a double bar line and repeat dots.



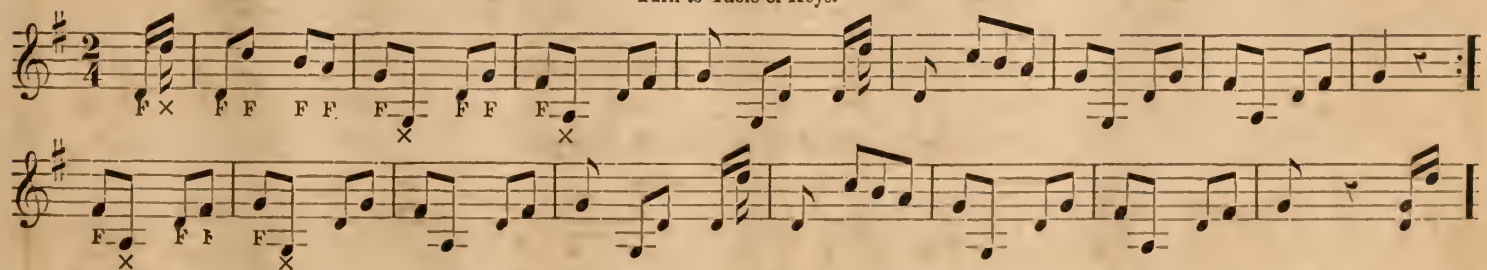


## OLD JOE.

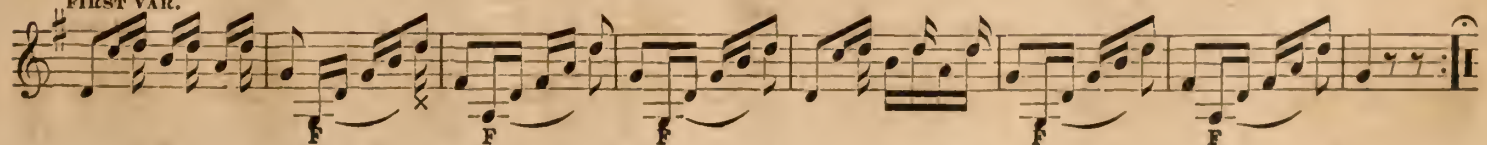


## SPANISH GALLOPADE. With Variations.

Turn to Table of Keys.



## FIRST VAR.

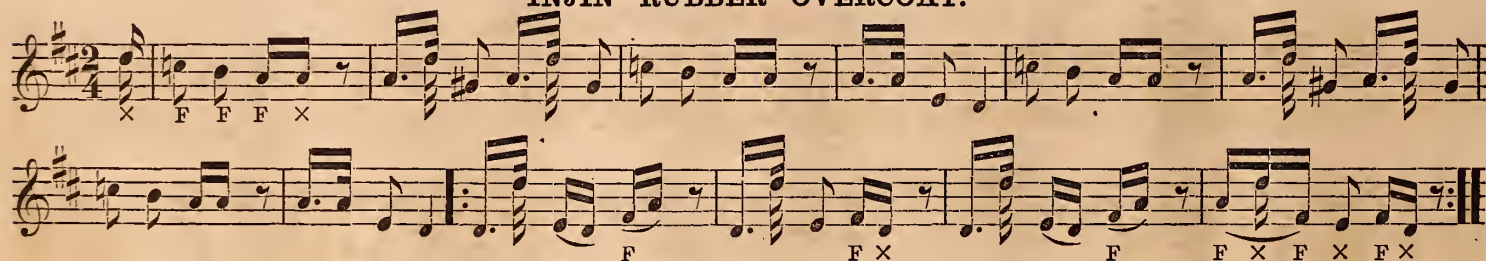


## INSTRUCTIONS FOR THE BANJO.

## JIM ALONG JOSEY.

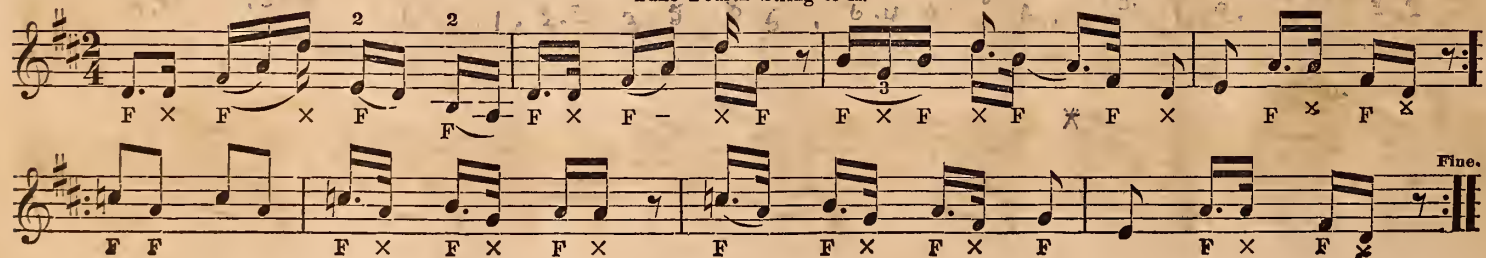


## INJIN RUBBER OVERCOAT.



## PITCH BURGUNDY PLASTER.

Tune Fourth String to A.



## KEEMO KIMO.

Two staves of music for 'KEEMO KIMO.' The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains measures 1 through 8, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The second staff contains measures 9 through 16, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The piece ends with a double bar line and the word 'Fine.' written above the final measure.

## YANKEE DOODLE. With Variations.

Two staves of music for 'YANKEE DOODLE. With Variations.' The key signature is one sharp (F#) and the time signature is 2/4. The first staff is labeled 'YOUNG AMERICA.' and contains measures 1 through 8, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The second staff contains measures 9 through 16, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The piece ends with a double bar line and the word 'Fine.' written above the final measure.

VAR. OLD AMERICA.

Two staves of music for 'VAR. OLD AMERICA.' The key signature is one sharp (F#) and the time signature is 2/4. The first staff contains measures 1 through 8, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The second staff contains measures 9 through 16, with fret numbers (F, F, F, F, F, F, F, F) and bowing directions (F, F, F, F, F, F, F, F) indicated below. The piece ends with a double bar line and the word 'Fine.' written above the final measure.



## YANKEE DOODLE. Concluded.

**FINALE.**

F X F X F X X F - F - X F F X

Fine.

## JORDAN IS A HARD ROAD.

F FF X F X FF F - FF X F X F F F F X F X

Fine.

## Manner of Tuning the Banjo in the Different Keys.

To play in the Keys of C and F, tune Third \* String to C.  
 To play in the Keys of D $\flat$  and G $\flat$ , tune Third String to D $\flat$ .  
 To play in the Keys of E $\flat$  and A $\flat$ , tune Third String to E $\flat$ .  
 To play in the Keys of E and A, tune Third String to E.  
 To play in the Keys of F and B $\flat$ , tune Third String to F.

\* After the Third String is tuned, tune the Second String a third above it; the First String a fifth above it; the Fourth String a fifth below it; and the Fifth String an Octave above it, in the same manner as in the Natural Keys (G and D) of the instrument.

To play in the Keys of D and G, tune Third String to D.  
 To play in the Keys of F $\sharp$  and B, tune Third String to F $\sharp$ .  
 To play in the Keys of G $\flat$  and C $\flat$ , tune Third String to G $\flat$ .

The above are all the Major Keys, these being in general use. If the performer wishes to play in the Minor Key, he must tune the Second String a Minor Third from the Third String, learning the other strings at the same pitch as in the Major Keys.

The learner should frequently change the PITCH, in playing the foregoing pieces, and he will thus obtain a pleasing variety in the sound. A good imitation of the Banjo can be made on the Guitar, by removing the Sixth String, and putting the First String in its place, and then playing in the Banjo style.



# INSTRUCTIONS FOR THE BANJO.

31

## ANNIE LAWRIE. Song, with Banjo Accompaniment.

Tune Third String to C.

The performer, in playing the accompaniments of the Songs, can use either the Banjo fingering, or snap the first, second, and third strings with the first, second, and third fingers of the right hand, as in playing the Guitar.

*Con Espressionc.*

*Prelude.*

1. Max - wel - ton's banks are bon - ny, Where  
 ear-ly falls the dew, And 'twas there that An - nie Law - rie gave me her prom - ise true, Gave me her prom - ise  
 true, and ne'er for - get will I, But for bon-nie An - nie Law - rie I'd lay me down and die.

2 8

Her brow is like the snow-drift, her throat is like the swan,  
 Her face is as the fairest that o'er the sun shone on,  
 That e'er the sun shone on, and dark blue is her o'e,  
 And for bonnie Annie Lawrie I'd lay me down and die.

Like dew on the gowan lying, is the fa' o' her fairy feet,  
 And like winds in summer sighing her voice is low and sweet,  
 Her voice is low and sweet, and she's a' the world to me,  
 And for bonnie Annie Lawrie I'd lay me down and die

## INSTRUCTIONS FOR THE BANJO.

## DE BANKS OF DE OHIO. Song, with Banjo Accompaniment.

*Allegro Moderato.*

*Prelude.*

We live on de banks of de O - hi - o, Tra, la, la, la, Tra, la, la, la, Where de migh - ty wa - ters

rap - id - ly flow, And de steam - boat streak a - long. We live on de banks of de O - hi - o, O - hi - o

*Rall.*

O - hi - o, We live on de banks of de O - hi - o, on de O - hi - o.....

2

Old massa to we darkies am good,  
 Tra, la, la, la, tra, la, la, la,  
 He gib us our close, and he gib us our food,  
 As we merrily work for him.  
 We lib on de banks ob de Ohio, &c.

3

When de day am gwan, an' our toil am done,  
 Tra, la, la, la, tra, la, la, la,  
 To de cabin we go, and hab our fun,  
 Sweet music dar we excourse.  
 We lib on de banks ob de Ohio, &c.

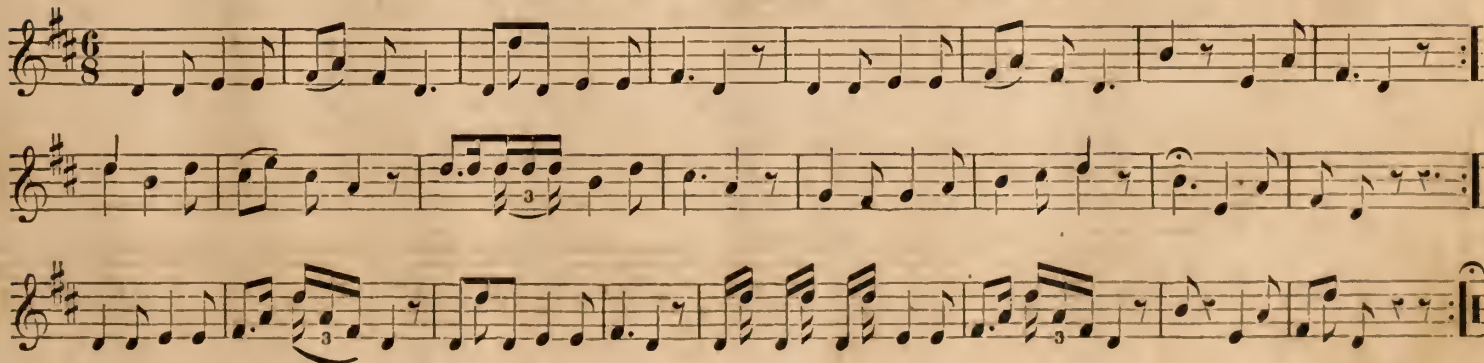
4

Droop not, darkies, as we hoe,  
 Tra, la, la, la, tra, la, la, la,  
 Tillin' de banks ob de Ohio,  
 To raise de bacca and corn.  
 We lib on de banks ob de Ohio, &c.

5

In a bery short time we all must go,  
 Tra, la, la, la, tra, la, la, la,  
 Back to de banks ob de Ohio,  
 Our home we lub so well.  
 We lib on de banks ob de Ohio, &c.

## POP GOES THE WEASEL. Banjo Solo.





## INSTRUCTIONS FOR THE BANJO

## YOUNG FOLKS AT HOME. Song, with Banjo Accompaniment.

**Prelude.**

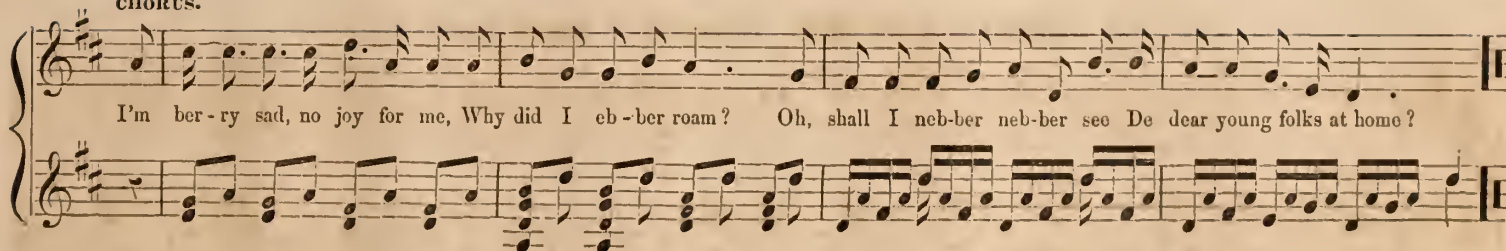
'Twas

in a Southern grove I dwelt, No sor-row then I knew, It seem'd dat ev' - ry hour was bright, Dat gai-ly o'er me flew; De

lit - tle ones dat clung around, Ere I from dem did roam, Made eb'-ry hour still happier seem; O dear young folks at home.



## CHORUS.



2  
 We played de banjo, tambourine,  
 And danced beneath de shade,  
 And all around us love to hear  
 De music dat we made;  
 De moeking-bird sing sweetly then,  
 De wild birds dey would come  
 And make de grove wid music ring —  
 Oh, dear "Young Folks at Home!"  
 CHORUS — I'm berry sad, &c.

3  
 But now I broken-hearted go —  
 Poor Tom dey all despise;  
 I grieve o'er all de happy past,  
 Wid bitter tears and sighs;  
 I'm scorned by all de careless crowd,  
 No matter where I roam —  
 Oh, shall I nebber see again  
 De dear "Young Folks at Home?"  
 CHORUS — I'm berry sad, &c.

4  
 Ah, no! I now am far away,  
 Where no such pleasures shine,  
 I nebber dream'd dat sorrow'd come  
 To dis poor heart ob mine;  
 Den take me to dat dear old spot,  
 Nor longer let me roam,  
 And lay me in de eold, cold grave,  
 Near de dear "Young Folks at Home!"  
 CHORUS — I'm berry sad, &c.

## INSTRUCTIONS FOR THE BANJO.

## WAIT FOR THE WAGON. Banjo Solo.

## WAIT FOR THE WAGON. Song, with Banjo Accompaniment.

Tune the Third String to C.

1. Will you come with me, my Phil-lis dear, to

yon blue moun-tain free, Where the blos-soms smell the sweetest, Come, come a-long with me. It's ev-'ry Sun-day

morn-ing, When I am by your side, We'll jump in - to the wa - gon, and all take a ride.

CHORUS.

Wait for the wa - gon, Wait for the wa - gon, Wait for the wa - gon, And we'll all take a ride.

2

Where the river runs like silver, and the birds they sing so sweet,  
I have a cabin, Phillis, and something good to eat;  
Come listen to my story, it will relieve my heart,  
To jump into the wagon, and off we will start.

CHORUS — Wait for the wagon, &c.

3

Do you believe, my Phillis dear, old Clike with all his wealth,  
Can make you half so happy, as I with youth and health;  
We'll have a little farm, a horse, a pig, a cow,  
And you will mind the dairy, and I will guide the plow.

CHORUS — Wait for the wagon, &c.

4

Your lips, as red as poppies; your hair, so sleek and neat,  
All braided up with dahlias and holyhoeks so sweet.  
It's every Sunday morning, when I am by your side,  
We'll jump into the wagon, and all take a ride.

CHORUS — Wait for the wagon, &c.

5

Together, on life's journey, we'll travel 'till we stop,  
And if we have no trouble, we'll reach the happy top;  
Then come with me sweet Phillis, my dear, my lovely bride,  
We'll jump into the wagon, and all take a ride.

CHORUS — Wait for the wagon, &c.



## INSTRUCTIONS FOR THE BANJO.

## LILLY DALE. Song, with Banjo Accompaniment.

Tune the Third String to E.

**Andante.**

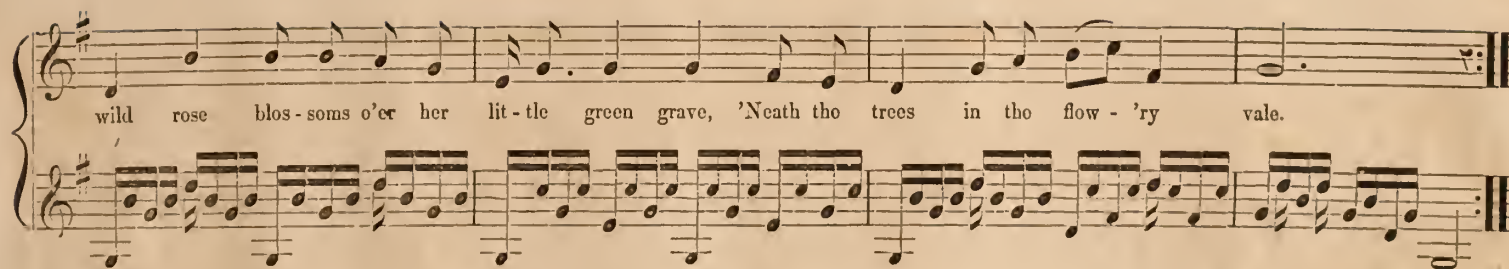
1. 'Twas a calm, still night, and the moon's pale light, Shone

**Prelude.**

soft o'er hill and vale; When friends, mute with grief, Stood around the death-bed Of my poor lost Lil - ly Dale.

**CHORUS.**

Oh! Lil - ly, sweet Lil - ly, dear Lil - ly Dale, Now the



2

Her cheek, that once glowed with the rose-tint of health,  
 By the hand of disease had turned pale;  
 And the death-damp was on the pure white brow  
 Of my poor lost Lilly Dale.

CHORUS — Oh Lilly, sweet Lilly, dear Lilly Dale,  
 Now the wild rose blossoms o'er her little green grave,  
 'Neath the trees in the flow'ry vale.

3

I go, she said, to the land of rest,  
 And ere my strength shall fail,  
 I must tell you where, near my own loved home,  
 You must lay poor Lilly Dale.

CHORUS — O Lilly, sweet Lilly, dear Lilly Dale,  
 Now the wild rose blossoms o'er her little green grave,  
 'Neath the trees in the flow'ry vale.

4

'Neath the chesnut tree, where the wild flowers grow,  
 And the stream ripples forth through the vale,  
 Where the birds shall warble their songs in Spring,  
 There lay poor Lilly Dale.

CHORUS — Oh Lilly, sweet Lilly, dear Lilly Dale,  
 Now the wild rose blossoms o'er her little green grave,  
 'Neath the trees in the flowery vale.

## INSTRUCTIONS FOR THE BANJO.

## TOLL THE BELL FOR LILLY DALE. Song, with Banjo Accompaniment.

1. My Lil - ly dear is sleep - ing, 'Neath

the old chest - nut tree; The spot where oft she wander'd, When in - no - cent and free: The wild rose and the

myr - tle, Still clus - ter round the spot. But my heart's fill'd with sor - row, And lone - ly is my lot.



**CHORUS.**

Toll, toll the bell, for gen-tle Lil-ly Dale, And let its tones e-cho through the vale..... My

Lil-ly dear I've lost, So lov-ing, kind, and true. Sing to-day, one sad lay, Lost Lil-ly Dale.

2

'Tis Spring, the birds are warbling  
 A sad and mournful tale;  
 Of beauty once so blooming,  
 Now lying cold and pale.  
 The streamlet ripples onward,  
 So quiet through the vale,  
 The wild rose drops a dewy tear,  
 For earth-lost Lilly Dale.

CHORUS—Toll, toll the bell, &c.

[6]

3

My Lilly dear, I'm watching,  
 Oh! wilt thou never come;  
 To greet me with a blessing,  
 From thy fair angel home.  
 My sad heart now is aching,  
 With heavy care oppress;  
 O! may I quickly meet thee,  
 In that pure land of rest.

CHORUS—Toll, toll the bell, &c.

## BLACK EYE'D SUSIANNA. Song, with Banjo Accompaniment.

I been to de East, I been to de West, I been to Souf Caro - li - na, And ob all de galls I

**CHORUS.**

lubb de bess, Is my brack - ey'd Su - si - an - na. She's brack, dat's a fac;

# INSTRUCTIONS FOR THE BANJO.

43

She's brack, dat's a fac. I been to de East, I been to de West, I

been to Souf Car - li - na, And ob all de galls I lub de bess, Is my brack-ey'd Su - si - an - na.

2  
I courted a gall away in de Wes',  
Her name it was Jemima,  
But I still had a feelin' in my bres,  
For my brack-ey'd Susianna.  
I been to de East, &c.

3  
A letter to my lub I wrote,  
When I was in Indiana,  
Eb'ry sentence dat I spoke  
Was brack-ey'd Susianna.  
I been to de East, &c

4  
Home I started to my lub,  
Her promise to remind her,  
Soon herself to me sho gub,  
Dat brack-ey'd Susianna.  
I been to de East, &c.

5  
I lub her now wid all my heart,  
My 'fections grow sublimer,  
Nebber more from her I'll part,  
Sweet brack-ey'd Susianna.  
I been to de East, &c.



## INSTRUCTIONS FOR THE BANJO.

## LULU IS OUR DARLING PRIDE. Song, with Banjo Accompaniment.

Tune Third String to F.

*Vivace.*

Lu - lu is our dar - ling pride, Lu - lu bright, Lu - lu gay,

Danc-ing light - ly by our side All the live - long day; Not a bird that wings the air,

CHORUS.

But, oh! the Old Folks are gone. Here I wan - der, sad and lone - ly, In the dear old home,

Those that I lov'd so well and fond - ly, All, all the Old Folks are gone.

2

Here's where I frolick'd with my brother,  
 Under the tree ;  
 Here's where I knelt beside my mother,  
 From care and sorrow free ;  
 Still sing the little birds as sweetly,  
 At night and morn,  
 Still runs the little brook so fleetly,  
 But oh, the Old Folks are gone.  
 CHORUS — Here I wander, &c.

3

Down where the old banana's waving  
 They're laid to rest,  
 Where Swanee's peaceful water's laving  
 The green turf o'er their breast ;  
 But there's a home I know, where parting  
 Never can come,  
 Oh, for that home I must be starting,  
 There's where the Old Folks are gone.  
 CHORUS — Here I wander, &c.

## INSTRUCTIONS FOR THE BANJO.

## DO THEY MISS ME AT HOME. Song, with Banjo Accompaniment.

Tune the Third String to C.

Andantino.

1. Do they miss me at home? Do they miss me? 'T would

Prelude.

be an as-sur-ance most dear, To know that this mo-ment some lov'd one Were say-ing "I wish he were here." To

feel that the group at the fire - - side Were think-ing of me as I roam. Ah yes! 't would be joy be-yond





2

When twilight approaches, the season  
 That ever is sacred to song,  
 Does some one repeat my name over,  
 And sigh that I tarry so long?  
 And is there a chord in the music  
 That's miss'd when my voice is away,  
 And a chord in each heart that awaketh  
 Regret at my wearisome stay?

3

Do they set me a chair near the table  
 When ev'ning's home' pleasures are nigh,  
 When the candles are lit in the parlor,  
 And the stars in the calm azure sky?  
 And when the "good nights" are repeated,  
 And all lay them down to their sleep,  
 Do they think of the absent, and waft me  
 A whispered "good night," while they weep?

4

Do they miss me at home—do they miss me  
 At morning, at noon or at night?  
 And lingers one gloomy shade round them  
 That only my presence can light?  
 Are joys less invitingly welcome,  
 And pleasures less hale than before,  
 Because one is missed from the circle,  
 Because I am with them no more?

## INSTRUCTIONS FOR THE BANJO.

## WE MISS THEE AT HOME. Song, with Banjo Accompaniment.

Answer to "DO THEY  
MISS ME AT HOME."

1. We miss thee at home, yes, we  
2. The sha - dows of eve - 'ning are

miss thee, Since the hour we bade thee a - dieu; And prayers have en - cir - cled thy path-way, From  
fall - ing, Oh! where is the wan - der - er now; The breeze that floats light - ly a - round me, Per -

anx - ious hearts, lov - ing and true, That the Sa - viour would guide and pro - tect thee, As far from the lov'd ones you  
- chance may soon vi - sit his brow. O! bear on thy bo - som a mes - sage - We're watch - ing, O! why wilt thou

roam,..... And whis - per, when - e'er thou were saddened, They miss me, all miss me at home.  
roam,..... The heart has grown cold and de - ject - ed, For we miss thee, all miss thee at home.

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